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Mr. W. S. HOYTE, Organist of All Saints', Margaret Street, gave a very successful concert at Myddelton Hall, Islington, on the 28th January, in aid of the various charities connected with St. Philip's, Clerkenwell. The principal artists were Miss Fosbroke, Miss Alice Barth, and Miss Kate Barth, Messrs. A. Wilton, S. Hodson, Clayton, Evans, T. Hepworth, C.D. Lowndes, A. C. Hunter, and the Vocal Concert Quartett, Miss J. Hoyte, Miss E. Hoyte, and Mr. R. Tayler, assisted at the piano-forte, and Mr. Horace Royle was solo violinist. During the evening Mr. Hoyte displayed much talent in a piano-forte solo; and also performed with the utmost success on a fine harmonium. Mr. Royle was rewarded with much applause in Gounod's Meditation on a Prelude, by Bach (accompanied by Mr. Hoyte, harmonium, and Mr. Tayler, piano-forte), and the solo vocal music was most efficiently given, and received with much favour.

WE have much pleasure in announcing that a series of articles will shortly appear in the *Musical Times*, on "The History of Mozart's Requiem," by William Pole, F.R.S., Mus. Doc., Oxon, author of a Treatise on the Musical Scale, &c., &c. This history will be compiled from the original sources; and will contain a great mass of information on this interesting and long-controverted subject, never before published in England.

ON Thursday evening, the 28th January, an Amateur Concert was given in the School Room connected with St. Mark's, Old Street Road, under the presidency of the Rev. E. Day, vicar of the parish. An excellent programme was provided. The piano-forte playing of Mrs. Mounsey Bartholomew, Miss Day, Miss Rowton, the Misses Snell, and Mr. A. Colchester, organist of the church, was much appreciated, and the songs of Miss L'Evesque and Mr. Z. Dawson were also highly successful. Under the direction of Mr. Hoyle, a portion of St. Mark's Choir gave a selection of concerted vocal music. The performance of "Call John," with additional parts by Mr. Hoyle, afforded the greatest satisfaction.

CHRIST CHURCH SCHOOLS, Arthur-street, Old Kent-road.—A Concert in aid of the above was given at the School Room, on the 1st ult. The following were the artists engaged:—vocalists, Miss Janet Haydon, Miss Blanche Owen, Mr. J. Finnis, Mr. Walter Heath, Mr. R. Temple, Mr. G. Young, Mr. Budd, and Mr. Henry Thomas. Piano-forte, Mr. G. S. Minson; conductor, Mr. C. E. Fenton. The vocal music gave the utmost satisfaction; and three instrumental pieces for three violins and piano, were played with great precision and taste.

WE understand that Mr. Collard Moutrie, the Piano-forte maker, has just invented, perfected, and secured by Royal Letters Patent, an important improvement in the manufacture of Piano-fortes, by which the pitch is lowered or raised, at the option of the performer. The invention can be seen and tested by all interested in the subject at the manufactory, Southampton Row, Russell Square.

MR. J. LLOYD (late Organist of Salem Chapel) gave a Second Concert at Latimer Chapel Schools, Mile End, on Monday, the 1st ult.; vocalists, Miss Lucy Newson, Miss Fanny Lloyd, Miss Riseam, Mr. G. Saunders, Mr. Brewster, Mr. Oliver, Mr. F. Lloyd, and Mr. F. A. Bridge; pianist, Mr. R. Coleman; conductor, Mr. Hodd.

THE Electric Organ, lately erected by Messrs. Bryceson Brothers & Co., in the Church of St. Michael's, Cornhill, was most successfully tested by several well-known Organists on Monday, the 15th ult. There can be no question that this is a most valuable invention; and from the satisfactory results of this professional examination of its capabilities, it is probable that the principle will shortly come into very extensive use.

Reviews.

NOVELLO, EWER AND CO.

Three Vocal Duets. Words from the Russian of Bodenshtedt. The English Version by Natalia Macfarren. Composed by Anton Rubinstein.

No. 1. *The Angel.*

No. 2. *Birdie.*

No. 3. *The Wanderer's Night Song.*

IT is some time since we have met with anything in vocal music so charmingly fresh and original as these duets. We have no hesitation in saying that there is not a commonplace bar throughout them; and there is a refinement about the melodies which cannot fail to recommend them, even to those unambitious vocalists who simply require that a duet shall be "pretty." "The Angel" has a perfectly seraphic subject, with a *piano* triplet accompaniment, which is sustained to the end, even when the voices are at rest. The vocal parts are simply but effectively written, and the harmonies are a model of purity, not a solitary instance of any "sensational" chord occurring to disturb the placidity of the melody. This beautiful duet requires only to be known to be appreciated at its true value. "Birdie" is a clearly written and effective duet, in A minor, the accompaniment generally moving with the voice parts, in semiquavers. Of a different character, as the words imply, from the composition just noticed, it is scarcely less attractive. The change into the relative major is exceedingly happy, and the effect of the holding A, for the first voice, with the descending semiquaver passage in the accompaniment at the end of the duet, is as novel as it is pleasing. "The Wanderer's Night Song" commences with a bold phrase for the second voice; the first voice then enters with a most graceful melody; and the parts are afterwards beautifully woven in; the short phrases for the second being well contrasted with the calm flow of the subject for the first voice. At the conclusion of the vocal part an excellent effect is obtained by the dying off of the original theme in the accompaniment. The words are translated with a most sympathetic musical feeling throughout; and, indeed, are generally so good as to have all the effect of original poetry. These compositions form three of a set of "Songs and Duets," by Rubinstein. We have here selected all the duets, and hope, in our next number, to review the songs, which are seven in number.

The Exile. Song. The Words by T. Hood.

Love, I may not tarry here. Words from the German.

Oh! that we two were Maying. Words by the Rev. C. Kingsley.

Composed by Agnes Zimmermann.

THIS group of graceful songs will advance Miss Zimmermann's reputation as a vocal writer even more than those which we have already noticed. There is always a danger of a pianist thinking too much of the instrument when composing for the voice; and many songs, therefore, although exceedingly elegant and attractive, are, from the fact of the composer being a skilled player, mere piano-forte pieces with a voice accompaniment. The compositions now before us are more sympathetically written for the voice,—more decidedly *songs*, in fact, than any of Miss Zimmermann's vocal works which have yet come before us. "The Exile" is unquestionably the best of the three. The melody, in C minor, is *allegro agitato* throughout, and the accompaniment, continually varied, is written with a thoroughly practised hand. The final phrase, where the E natural is sustained in the voice part, against a diminished 7th on a key-note pedal, is certainly somewhat bold, and requires equal boldness on the part of a singer to hold it firmly in tune; but we do not dislike the effect. "Love, I may not tarry here," reminds us, in character, at the commencement, of the old songs where the piano-forte runs throughout with the voice. The subject is extremely pleasing, and the words, which are translated from the German, are admirably